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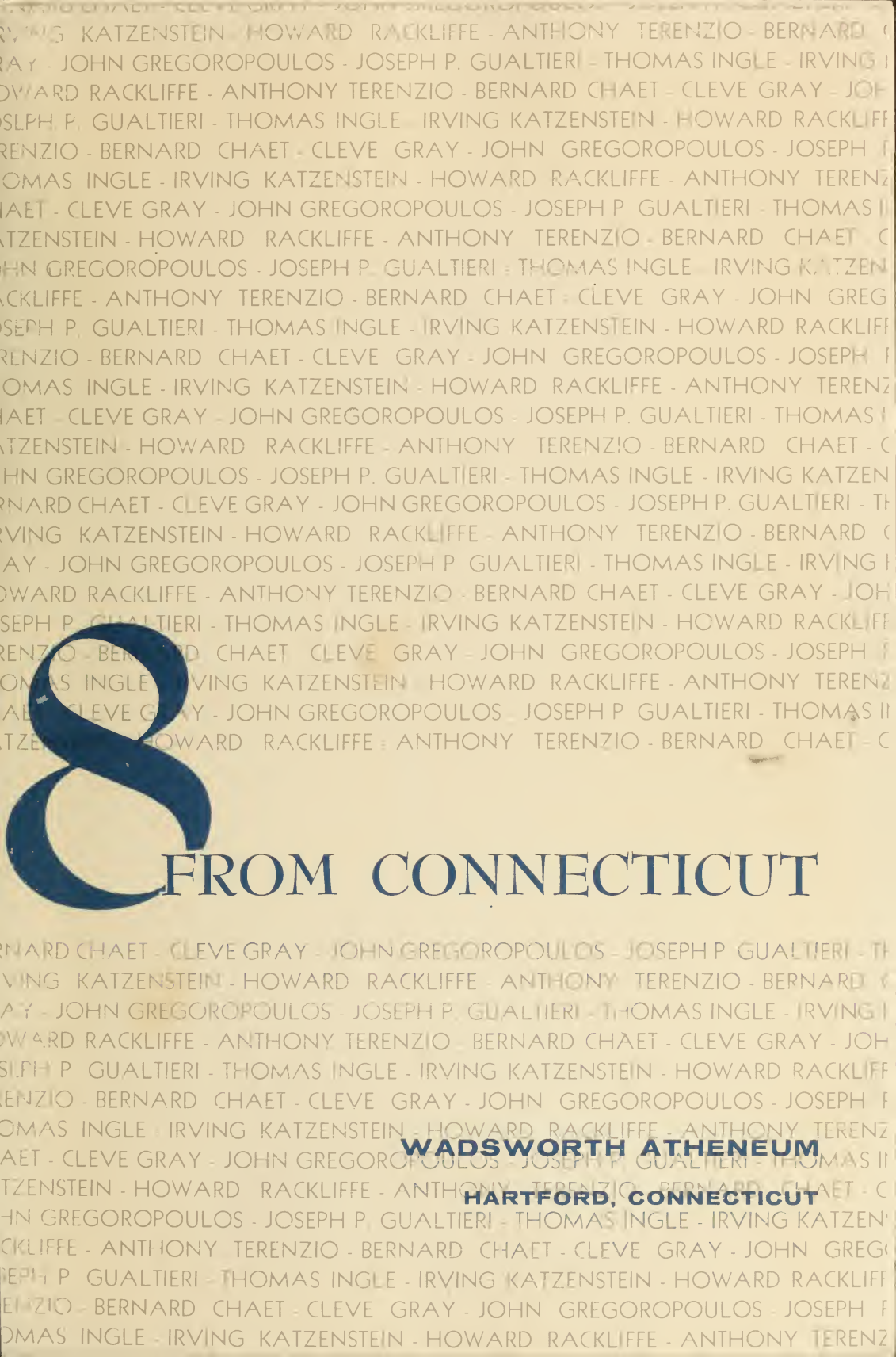

8 FROM CONNECTICUT

WADSWORTH ATHENEUM
HARTFORD, CONNECTICUT

ART
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1960

BERNARD CHAET

CLEVE GRAY

JOHN GREGOROPOULOS

JOSEPH P. GUALTIERI

THOMAS INGLE

IRVING KATZENSTEIN

HOWARD RACKLIFFE

ANTHONY TERENZIO

8 FROM CONNECTICUT

WADSWORTH ATHENEUM, HARTFORD

Loan Exhibition *April 22 to May 29, 1960*

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FOREWORD

It has been contended pro and con that art presupposes an audience. Who then is that audience? It changes from one day to the next, from one year to the next, and from one century to the next, and consequently it may be said, except for being of his own time, an artist produces to satisfy his own creative impulses. While a sympathetic environment is reassuring, it is he alone who can best judge whether the results he achieves measure up to the precepts and the aesthetic standards he has set for himself. However, because an artist, by exhibiting his work, shares it with others, it is necessary that he establish communication with the beholder. If his mode of expression is unfamiliar, the latter must seek to understand his message, for only then can critical aesthetic judgment be reached.

The artists in the present exhibition all speak different languages or to put it visually they use different modes of expression. Each is personal to them and strongly felt, but one of the things they have in common is that they live and paint in Connecticut.

In the past ten years, the Wadsworth Atheneum has presented the work of some of the many distinguished artists, now living within our borders. It is our belief that it is not possible to form an opinion of an artist's work by merely seeing one or two pictures such as is usually the case in large group shows. We have, therefore, arranged a series of two man exhibitions held generally during the summer, as well as group shows such as the present one, in order to give the public a better idea of the work of some of the outstanding artists of the state. In our opinion, this is one of the responsibilities of a regional museum close to large metropolitan centers, along with the showing of the work of artists of other regions and countries as well as the art of the past.

We are most grateful to the artists represented in this exhibition as well as to their dealers for their generous cooperation and interest. The selection of the paintings was made by Edward A. Bryant, General Curator, and by me. Unless otherwise noted all pictures have been lent by the artists.

C. C. Cunningham
Director

CATALOGUE

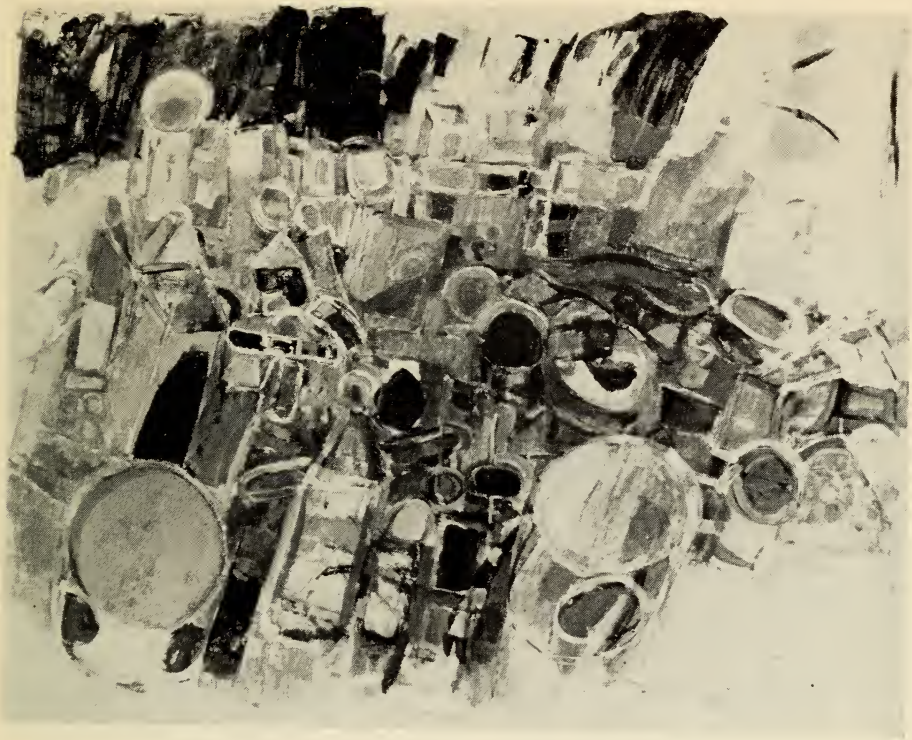
All paintings, with the exception of Nos. 27 and 29, are for sale
Prices may be obtained upon application to the Sales Desk

BERNARD CHAET

B. Boston, 1924. Studied: Boston Museum School; Tufts University; Europe 1949-50. Represented: De Cordova Museum, Lincoln, Mass.; Brandeis University. Teacher: Associate Professor of Painting and Chairman of the Department of Art, Yale University.

Too often in contemporary painting expressions of the nihilistic and destructive tendencies of our "age of metaphysical anxiety" appear as the confused results of personal chaos rather than being a communication of insights into these aspects through a clear and distinct order. Limited personal subjectivism too often replaces the effort to reveal to the spectator something about himself and others. The expression of chaos and negative values in an unstable age has unnecessarily become negative and chaotic painting. It is heartening then to hear Bernard Chaet say that although his paintings involve a destructive process, they are at the same time the consequence of a constructive approach. His pictures, full of movement and violence, express a world exploding, burning and devouring itself in its own energy. Just the same, at their basis is the all-important intention of conveying a clear statement of feelings and sensations.

The preliminary studies for Chaet's paintings, often beginning with admirable pen and brush drawings, make direct reference to the visual object. *Things* (No. 1) began with a descriptive statement of a still life; studies for *Banquet* (No. 4) consisted of recognizable groupings of people. As work on a picture continues it is subjected to a selective process, a kind of expressionistic fragmentation, in which the images are broken up, partially destroyed, and rearranged according to formal and expressive demands of the work in progress. *Things*, depicting a chaos of still-life elements, retains descriptive forms, but their associative value has been subordinated to the compositional use of the interplay of their shapes, thereby expressing disorder through a carefully thought-out composition. In the more recent work, *Banquet*, outward visual appearance has been almost completely disintegrated and transformed into fragments of exciting shape and color moving in an energetic space. Intense, sharp-edged color areas project from the canvas to create an innovational forward-back spatial movement. Black charcoal lines relate these dynamic and evocative shapes to the two-dimensional surface and serve to interrelate the parts in lateral movements. The result is a well-controlled expression of chaos. E. A. B.



1

1 THINGS
Canvas 40 x 50 in. S ll: Chaet. Painted 1958

2 REMAINS
Canvas 64 x 45 in. S lr: Chaet. Painted 1959
Lent by the Stable Gallery, New York

3 LANDSCAPE BURNING
Canvas 44 x 66 in. S ll: Chaet:. Painted 1959
Lent by the Stable Gallery, New York

4 THE BANQUET
Canvas 73 x 78 in. Unsigned. Painted 1960

CLEVE GRAY

B. New York City, 1918. Studied: New York, Antonia Nell, 1929-24; Phillips Andover Academy, with Bartlett H. Hayes, 1934-36; Princeton University, (AB Summa Cum Laude) with James C. Davis, 1936-40; Paris, André Lhote and Jacques Villon intermittently. Represented: Addison Gallery of American Art, Andover; Columbus Gallery of Fine Arts; Metropolitan Museum of Art, New York; University of Illinois Art Collection, Urbanna; University of Nebraska Art Galleries, Lincoln; Whitney Museum of American Art, New York.

While some artists today attempt to interpret visually the forces which man has developed to destroy himself, and to break down and free themselves from concepts of art which have heretofore been accepted as part of western culture, thus creating a world of their own, others have based their concepts on traditions of the past using modern idioms and conventions. Of the former some have succeeded signally in developing an intense and powerful originality and in achieving a kind of impact which reflects our present civilization, but others following in their footsteps, and lacking talent and inventiveness have arrived at a kind of nihilism which fails to register either emotional or intellectual force.

Cleve Gray on the other hand stands at the opposite pole, for he believes that art is more than the accidental realization of its creator, something more than the expression of the artist's own ego. In a recent article in the *American Scholar* (vol. 28, no. 4, Autumn 1959) he states that "it is the order of life that exalts the western soul. The painter's job is to find a way of interpreting this positive philosophy in visual terms." Gray's method of work affirms this. Starting with color notes and sketches, his first lay-in is in bright colors and painted very realistically. Then he starts scraping, refining and simplifying his forms, yet keeping the image and its sense of structure in mind continuously. The finished product is therefore the result of this synthesis and distillation. For one of his most recent works, *Maternity* (No. 6), he made a plaster in the round, in the belief that it gives him a sense of volume. He intends to go further with this method. Of the large painting, *Mosque at Cordova #1* (No. 5) he has remarked that the reason he painted such a big canvas is that he wanted to have the feeling of being in it, because the mosque with its maze of columns and arches, was like a forest, a forest with a multiplicity of reflected lights.

Cleve Gray has written that "A sense of responsibility in life denotes respect for the obligation to act according to one's best intentions and powers. The artist's responsibility is no different. His obligation is to use the rich possibilities of his chosen art. We say a man is irresponsible if his actions are unrelated to standards of order. An irresponsible artist likewise holds himself not accountable to standards of visual reference.

We judge whether the artist achieves responsible expression when we see how he uses visual references."

Cleve Gray's art succeeds in a responsible expression, and his ordered intellectual productions place him in direct descent with artists of the great classical tradition. C. C. C.

5

5 Mosque at Cordova #1
Canvas 78 x 96 in. S & D lr: Gray 59
Lent by the Staempfli Gallery, New York

6 Maternity
Canvas 60 x 30 in. S & D ll: Gray 59
Lent by the Staempfli Gallery, New York

7 Cypresses: Granada
Canvas 80 x 30 in. S & D ll: Gray 60
Lent by the Staempfli Gallery, New York

JOHN GREGOROPOULOS

B. Athens, Greece, 1921. Came to the United States in 1945. Studied: traditional atelier instruction in Athens; University of Connecticut (B. A. in Philosophy, 1950). Teacher: Norwich Art School (1951-53); Assistant Professor of Art, University of Connecticut (since 1953).

UNFAIR EXPECTATION of a rational explanation of what is communicated in contemporary painting frequently leads to hasty censure of the artist for autobiographic subjectivity and apparently intended ambiguity. No painting can be explained completely by words. There are too many wordless insights and thoughts that can be expressed in visual form for this to be true. Visual perception involves not only our reasoning but our emotions as well. More often the kind of knowledge the artist wishes to convey concerns feeling rather than objective description. John Gregoropoulos writes about his work: "I can only paint what I know, what I want to know, what I understand, what I want to understand, what may have meaning for me. What I want to understand is something one might call 'remembrances of things past' . . . ." His paintings are retrospective impressions of places, mostly Greek or Italian, that he has experienced. Stimulated by the nostalgia of these past experiences, he seeks to give form to his feelings about a place and to recreate the mood of its landscape as he remembers it.

Gregoropoulos' paintings reveal his Athenian heritage in their refined and sensuous use of paint, warm color tonalities, and calm organization. As in *Santa Maria della Salute* (No. 9), forms fade and project through a subtle enveloping tonal pattern of greys and whites. The warm, luminous color, freshly and tastefully applied, sings with an inner glow. Textural accents applied with a palette knife relieve the refined brushwork of the surface and give substance to the remembered image. The subtle relationships between color, tone, texture, and compositional arrangement create a strange kind of limitless space that further enhances these evocative paintings.

E. A. B.

10

8 Morning Mist, Grand Canal, Venice
Canvas 40 x 30 in. S & D lr: Gregoropoulos (in Greek), '57

9 Santa Maria della Salute
Canvas 48 x 42 in. S lr: Gregoropoulos (in Greek). Painted 1957

10 Piazza
Canvas 48 x 40 in. S lr: Gregoropoulos (in Greek). Painted 1957

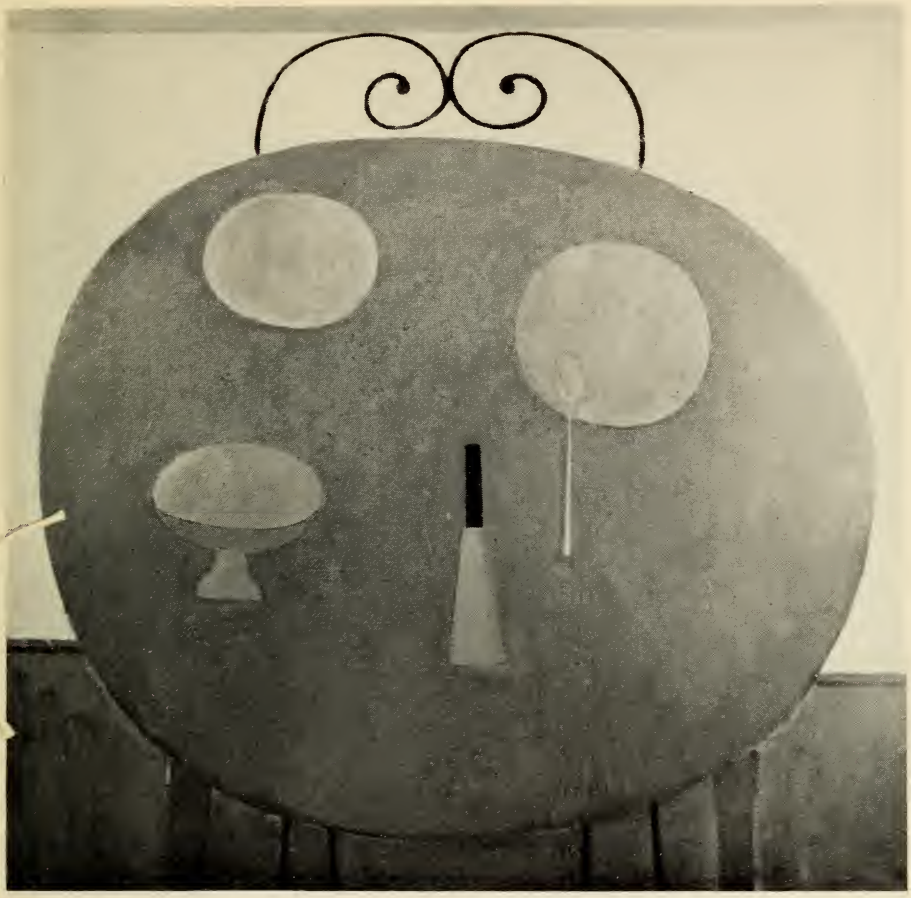
11 Excavation Landscape, Delos
Canvas 48 x 36 in. S lr: Gregoropoulos (in Greek). Painted 1957

JOSEPH PETER GUALTIERI

B. Royalton, Ill., 1916. Studied: Norwich Art School. School of Art Institute of Chicago, traveling fellowship, Mexico, 1939. Represented: Lyman Allyn Museum, New London; Pennsylvania Academy of Fine Arts, Philadelphia; Museum of Art, Rhode Island School of Design, Providence; Slater Memorial Museum, Norwich. Teacher: Norwich Art School.

With modern means of communication bringing the world so close together, it has frequently been said that nationality and environment signify less and less in the arts. Joseph Gualtieri, however, appears to be a contradiction to that statement. Although born in this country, he was brought up in Italy until finishing high school, and although he received his artistic training in the United States, his art retains that classical sense of order and form and an earthiness of color harmonies found in Italian painting from Pompeiian frescoes through the Renaissance. Gualtieri admits to having the Mediterranean point of view in that he is concerned with subject matter and content. In many instances he starts his work with no preconceived idea of these, but when a painting is completed, he finds that the content has probably been in his mind subconsciously all the time. For certain paintings, as evidence of his constructivist bents, Gualtieri makes miniature cigar box size collages which are delightful in themselves. Painting very slowly and even sandpapering his surfaces to obtain better texture, he achieves a kind of archaic structural orderliness in his moderate size compositions. Having worked primarily for the last ten years or so with inanimate objects, he has recently made a number of figure studies such as *Man Undressing* (No. 16) which are indicative of a new train of thought. These paintings, though modest in scale, display a sculptural sense of form and a kind of monumentality, which are a departure from his two dimensional still-lifes. In *Venice* (No. 15) and *Still Life with Pitchers* (No. 14) with their large areas of flat surfaces, it is the variations of broken tones which seem to have occupied his attentions. One is apt to think of another Italian, Morandi, in the case of Gualtieri's still-lifes, for they have the same kind of metaphysical purity and muted color scheme. Being a teacher, Gualtieri's time for painting is necessarily restricted, but being a teacher, he has the opportunity to give his work the same kind of objective scrutiny which he applies to that of his pupils. The result of this scrutiny is a highly refined and sensitive art.

C. C. C.



12

12 Still Life — Round Table
Canvas 32 x 32 in. S & D ur: Gualtieri 58

13 Ancient Wall
Canvas 36 x 22 in. Unsigned. Painted 1958

14 Still Life with Pitchers
Canvas 33¾ x 26¼ in. S lr: Gualtieri. Painted 1958

15 Venice
Canvas 40 x 36 in. S & D lr: Gualtieri. 1958-59

16 Man Undressing
Canvas 36 x 22 in. S lr: Gualtieri. Painted 1959

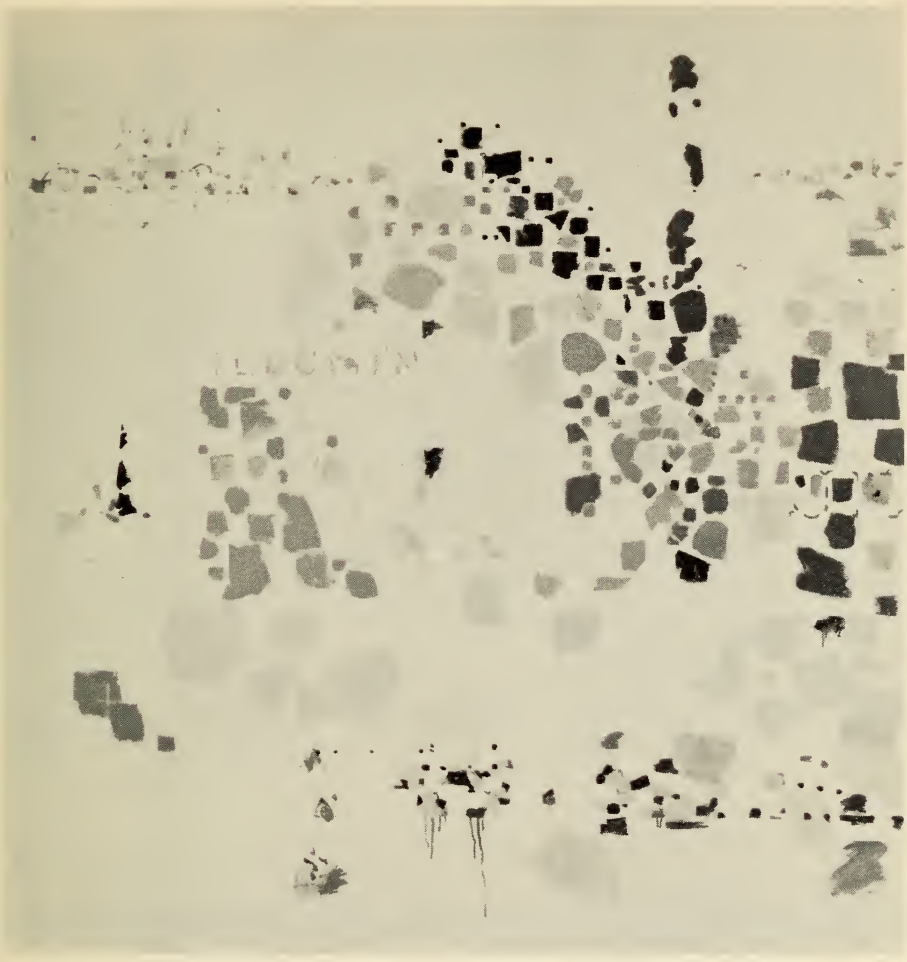
THOMAS HUGHES INGLE

B. Evansville, Ind., 1920. Studied: mostly self taught except life classes with Robert Lahr, Evansville; AB. Princeton University, 1941; Fran Soldini, La Jolla, California, 1942-44. Represented: Evansville Museum of Arts and Sciences; Wadsworth Atheneum, Hartford.

In the work of Thomas Hughes Ingle there is a kind of poetical, mystical quality which reflects both his interest in poetry and his love of oriental art. Clear white canvases are enlivened with small areas of color which shine like constellations existing in infinite space, and even what appear to be unpainted areas are enriched with a kind of delicately textured surface. The two dimensional quality in Ingle's painting is neither analytical nor descriptive like much of European art, but like the painters of China from the T'ang to the late Ming dynasties, tones, colors, inflections and variations invite a personal interpretation of his calligraphy. Subtly composed, Ingle's pictures aim at purely metaphysical satisfactions, devoid of any attempt to create concrete plastic values.

In speaking of his paintings, Ingle has written privately that in general "I hold that art is the creation of symbols of human feeling. The art of painting creates a virtual space, the illusion of which is established at once by the simplest means, such as a mark on a blank paper. It is thus the painter's job to maintain the consistency of his two dimensional surface while elaborating the spatial illusion . . . . Modern science and philosophy reveal to us a universe radically different from the universe of appearance on which art has depended for several centuries. And so, abstract art has come to be the most poignant expression of our time . . . . The interplay in my work of colors with tones and tints, of densities with emptiness, of impasto with bareness symbolizes the process of becoming, of beginning somewhere outside the canvas, passing through its space, and continuing beyond to infinite forms."

In his most recent painting *Description as Opera* (No. 19) Ingle demonstrates very successfully this aesthetic transcendentalism, establishing a world of its own, but expounding a very personal language. In *Interplex-Taos* (No. 17) he again employs signs and symbols in infinite variety to create communication not so much through those, as through the senses and the emotions. For this seems to be the core of Ingle's art. C. C. C.



19

17 INTERPLEX — TAOS
Canvas, 38 x 48 in. S & D lr. in monogram: T. I., 58-12

18 EXSTRUCTION
Canvas, 44 x 48 in. S lr. in monogram: T. I., Painted 1959

19 DESCRIPTION AS OPERA
Canvas, 65 x 60 in. S lr. in monogram: T. I., Painted 1960

IRVING KATZENSTEIN

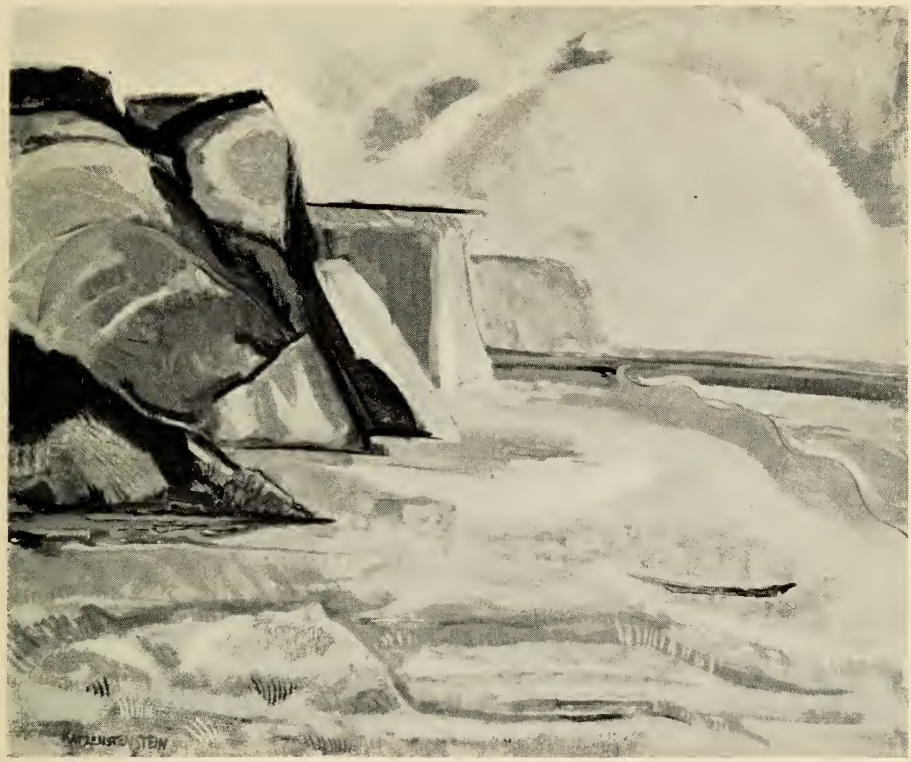
B. Hartford, 1902. Studied: Hartford Art School with Albertus Jones; Pennsylvania Academy of Fine Arts, 1925-26; with Arthur B. Carles, 1927; Europe 1928. Member: Connecticut Academy of Fine Arts, Connecticut Watercolor Society. Represented: Wadsworth Atheneum, Hartford; Art Museum of the New Britain Institute. Teacher: Jewish Community Center, Hartford; West Hartford Art League.

Katzenstein admits that, being a native of Hartford and having lived there all his life, has probably influenced his art which has maintained a remarkably high consistency for the past twenty-five years. Being removed from the turmoil of New York, he feels he gains a kind of introspection in his work that would be unobtainable were he constantly embroiled in the ever changing scene of our great art metropolis.

His training was well grounded and being associated with the inventive mind of Arthur B. Carles was certainly a positive stimulation in his youth. When Carles was dismissed from the Pennsylvania Academy, Katzenstein and his friend, Furman J. Finck went to study with him in the old movie studio in West Philadelphia. It was probably Paris and his contacts with Cézanne, Matisse and other painters of the avant-garde, however, that principally determined the course of his art. As an inveterate museum habitué, he has studied the art of the past and the present, while remaining surprisingly consistent in his concept of painting. "I work almost entirely from nature or my memory of natural forms," he says "and the extent of departure from nature and its organization and reorganization is directly related to the validity and quality of the expression." It is this quality of refinement as well as his delightful sense of color that are the chief characteristics of his art.

Katzenstein takes themes from his native New England, from Cape Cod, Rockport, Vermont, and Block Island as well as from familiar objects around him. Painting more in watercolor and gouache than in oil, he is a remarkably accomplished technician in all mediums. One is never conscious of restraint or pettiness, but rather a controlled assurance in all his painting. In the large watercolor, *Two Bouquets* (No. 20) with its pastel colors, the boldness of the design is tempered by the refracted patterns of the leaves, but in *Cliffs, Block Island* (No. 24) structure and outline stand for less than the joyful color harmonies he achieves. Above all it is that quality as well as his intellectual refinement that are his most significant stylistic attributes.

C. C. C.



24

20 Still Life. Two Bouquets
Gouache, 21½ x 29¼ in. S & D lr: Katzenstein 55

21 Still Life with Leaves
Canvas , 38 x 18 in. S lr: Katzenstein. Painted 1956

22 Penwood #1
Watercolor, 17¼ x 21 in. S & D lr: Katzenstein 59

23 Penwood #2
Watercolor, 16¾ x 21¾ in. S & D ll: Katzenstein 59

24 Cliffs, Block Island
Canvas, 25 x 30 in. S & D ll: Katzenstein 59

HOWARD RACKLIFFE

B. New Britain, 1917. Self-taught. Has painted since childhood. Florida Chemical Research painting grant, 1949. Represented: Barnes Foundation, Merion, Pa.

Howard Rackliffe finds in landscape his main inspiration for painting. Specific landscapes, he has explained, carry for him such strong emotional associations that the memory image of a place can become the very embodiment of a remembered experience, a thought or a state of mind at a certain time. This emotional content of places is the subject of his landscapes. *Gorge* (No. 25) refers to a site in Willow Brook Park in New Britain. *Spring Along the Hudson* (No. 27) is a rhapsodic expression of his feelings related to a period of time spent on Riverside Drive in New York. Rackliffe's paintings, though, are more than mere autobiographical documents. They are fresh, individual expressions with a convincing originality. *Lilac and Begonia* (No. 29), a very successful still life, and *Elegiac Trellis* (No. 26) have the same quality of controlled raw power and atonal composition as are found in his landscapes. The artists whom Rackliffe feels to have been exerting influences on his style are Max Beckmann, Marsden Hartley, and Ernest Lawson.

Rackliffe's paintings usually are a mixture of media — oil paint, gouache, enamels, crayons, inks, etc. — and often make use of the possibilities of the slick surface of a cardboard ground. In describing his working method, Rackliffe compared painting to sowing and reaping. First it is a matter of ploughing up a white field and casting seeds. Next comes a selective weeding out of unnecessary elements and further development of ideas. The harvesting is in an intellectual "pre-framing gesture" which brings all the elements of the picture together into a context. When all contentions between the parts are resolved the painting is finished.

E. A. B.

27

25 Gorge
Gouache and oil on cardboard 44 x 28 in. S lr: Racliffe. Painted 1957-59

26 Elegiac Trellis
Mixed media on cardboard 28 x 22 in. S lr: Rackliffe. Painted 1957

27 Spring Along the Hudson
Gouache and oil on cardboard 21½ x 27½ in. S lr: Rackliffe. Painted 1958
Lent by Mr. Peter F. McNally, West Hartford

28 Storm Moorings
Gouache and oil on cardboard 28 x 44 in. S lr: Rackliffe. Painted 1958

29 Lilac and Begonia
Oil on masonite 48 x 36 in. S & D lr: Rackliffe '60
Lent by Mr. and Mrs. Alfred H. Horowitz, West Hartford

ANTHONY TERENZIO

B. Settefrati, Italy, 1923. Came to United States 1935. Studied: Pratt Institute (B.F.A., 1949), Columbia University (M.A., 1950), American Art School (1950-53, with Raphael Soyer). Emily Lowe Award, 1959. Teacher: Florida State University; Brooklyn College; University of Connecticut (at present).

THE OUTWARD APPEARANCE of the natural world offers a limitless variety of shapes, colors, and textures to the artist who, rather than confining his subject matter to the imagery of the inner eye, is willing to accept suggestions from what he sees. Anthony Terenzio evidently feels a close affinity not only to this visual richness in nature but to the rhythms and changes in the energy underlying it. In reference to his paintings in this exhibition he has said: "What I have tried to suggest in these five landscapes is the life under the skin of nature, the ebb and flow of energy which I sense in growing things." His paintings are alive with undulating patterns of glowing color which often almost completely hide the subject to speak entirely for themselves and to be in themselves emotionally expressive. The movements of these patterns over the surfaces, as in *Metamorphosis* (No. 33), convey a feeling of constant changes in nature, not only in growth but in the constant shifting of light and shadow. *Edge of the Swamp* (No. 34) presents a warm, exotic pattern of foliate forms against a rather ominous dark background. *Berkshire Hills* (No. 31) is a feat of textural contrasts, luxuriant with detail of persistent plant life and expressive of the strong forces underlying the visual world.

Although the subject in his paintings at times borders on non-objective forms, this departure is never complete, for Terenzio feels visual reference to nature a necessary control in his work. His pictures are related to "action painting" in their energetic movement, but his compromise with visual appearance demands a more rational and systematic method of working. Terenzio, a skillful draughtsman, makes a great number of drawings from nature. Although they are not specific studies for his paintings, in them are developed many of his ideas used later in his painting.

E. A. B.

31

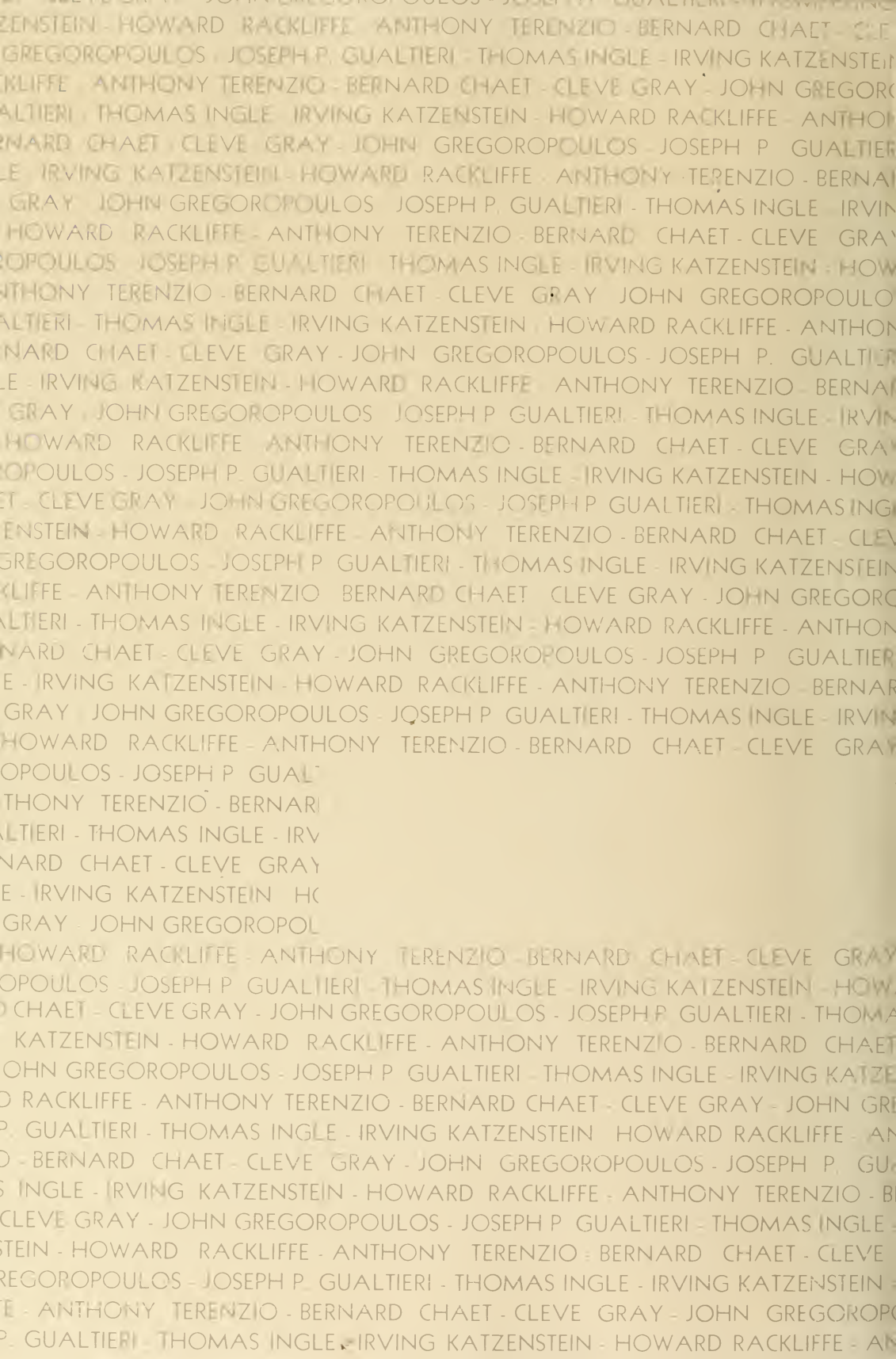
30 Summer Evening
Canvas 24 x 28 in. S & D ll: Terenzio '57

31 Berkshire Hills
Canvas 24 x 28 in. S lr: Terenzio. Painted 1958

32 August Landscape
Canvas 34 x 36 in. S & D lr: Terenzio '59

33 Metamorphosis
Canvas 34 x 24 in. S lr: Terenzio. Painted 1959

34 Edge of the Swamp
Canvas 43 x 19 in. S & D lr: Terenzio '59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